

WHILE KING DIED, RISD PLAYED



Let not the Rhode Island School of Design be concerned about this

WMA 8.2
American Underclass

BLOCKPRINT



BLOCKPRINT

Vol. 17 No. 19
APRIL 15, 1968

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Subscription rates \$10.00 per year (\$3.35 per copy — (30 issues). Printed by Printers' Service & Supply, Inc., 231 Douglas Avenue, Providence, Rhode Island. Second-class postage paid at Providence, R. I. Published weekly on Mondays, except holidays and examination periods while the College is in session, by BLOCKPRINT, Rhode Island School of Design, 2 College Street, Providence, R. I. 02903.

EDITORIAL

It is now the third month since the last editor of Blockprint, Ronn Spencer, resigned his post. Mr. Spencer worked as hard, if not harder, than any previous editor of this paper, working until a vicious and degrading struggle developed between the publications committee of the student council and Blockprint. The struggle sunk to lower levels as it developed into a personality clash.

The degrading effect of this was the publications committee withholding the "guaranteed" stipend owed to Mr. Spencer for his work on the paper.

It has now gone into the third month with no stipend for Mr. Spencer; two complete months with no word from the deans' office or any action; two months without the slightest whisper from the publications committee. Should Mr. Spencer now go to beg for the money that should have been in his pocket months ago? That is an absurd and asinine assumption to make on anyone's part. An employee receives his paycheck without having to beg for it; he receives it whether he has done well or not — and Mr. Spencer certainly did well. He has waited too long already. The time has come for the student council and the deans to get together and hand over the stipend to the past editor. Blockprint hopes that this will bring prompt action from the deans' offices. The stipend has been put off too long.

LETTERS

To the Editor:

Condom-inium Living

I would personally like to congratulate you — the Blockprint Staff — for including as part of your regular features, that of an architectural critic and his pertinent comments on RISD "Architecture". Being a student of architecture myself, I have a tendency to seclude myself, out of indifference in a small, dim, lit cubby hole on the third floor of the textile building from the news and events, critic dissertations, and other assorted activities of the archi-

tectural department. But after hearing mumbled rumors from across my partition and reading Blockprint's last issue (the article entitled "Contemporary Living") I learned about The Coach. I must emphasize that it was only through reading this article that I learned of his true philosophy and his invaluable opinions on the meaning and purpose of RISD Architecture. Perhaps, now that I have found a true leader, I can be led out of my cubby hole of indifference by His hand to a new active and (re)productive life as a STUDENT OF RISD ARCHITECTURE.

Thank you Blockprint and thank you architectural critic whoever you are. Why don't you sign your articles so that I may learn your name and perhaps arrange a meeting in my dingy cubby-hole (try and guess my sex — you may be wrong) and discuss why the world lucks out.

Sincerely,
You sign your name
and I'll sign mine

(We will help you by saying that it was Jim Barnes who wrote the story.)

Gentleman:

We must express a graphic desire for the emerging of a dance floor open weekly for frustrated college students. Realistically, how many outlets are there for releasing our frustrations in Providence? And number the ways there are to meet new people . . . and furthermore, how many RISD students have a means of transportation to Boston or New York?

All this is leading up to a proposal for a discotheque or live band nightclub akin to the Boston Tea Party. Perhaps one could be located on Thayer Street and could be run jointly by the student unions of Brown and RISD, or maybe a private enterprise might be interested. How about having this looked into?

Sincerely,
Two Servants of the
Public Good
S.B. & M.W.

WHILE KING DIED, RISD PLAYED

On April 4, 1968, the Right Reverend Dr. Martin Luther King, Jr. was murdered; not by a man, but an idea: the Neo-Nazi superiorism of the white society. Yes, this sick ideal has struck down this great God-fearing man. You have murdered a great mediator: a very possible, and plausible mender of the split. In short, White America, you have murdered your best friend. SHAME.

White America, let not your voices be raised in horror or pleas for non-violence. Let instead your voices be raised in repentance. Let you not say that today a great man has gone to meet his maker, and that you will build a monument to his name; let you not name a bridge after him. I say you nay, nay, try not to shed your SHAME, for you are past the point of guilt.

Look to your left and look to your right, then look hard upon yourselves. If what you see is white, you are to blame for Dr. King's death. You are the spark that kindled the violent brush fires of the ghetto; the robbing and destruction. Let you further not attempt to shed your shame by saying "What can I do?" Rather say "What did I do?" You, White American, are a participant in the overt destruction of Dr. King. Yes you are!!

I say to you, White America, do not destroy the name of Martin Luther King at his death by building monuments to his name. Let the words and the hopes and dreams of Black America be in itself a memorial.

For those of you who ask "What did I do?", say to your brother what you did. Let them be shamed at what was done; let them be shamed to the depths of their filthy souls. Rap to your brothers and make them realize that they are to blame. Let them feel the violence of Black America and be MORTIFIED.

White America, stop living by the sword.

To my black brothers and sisters I say: Let us unite in body and soul. Let us reach our goals together. Let us not beg but DEMAND these rights.

Let the black intellectuals go back to the Ghettoes and educate their lesser brothers. Don't shortchange your own brothers. Your reward will not be monetary, but a satisfaction after a job well done.

Let not you, the Rhode Island School of Design, be unconcerned about this

whole problem. Let you not be locked up in your glass spheres anymore. Come out. See your revolting state and remedy it. Don't ask me how to do it, because you know the answers yourselves. Let your SHAME be voiced, because while Dr. King died, RISD played. If you still ask me what you can do, there is no hope for you as human beings. A mass, yes, but not as individuals. I know that you people as a majority are not together, but try, and don't give up. Finally, remember these famous words: "He who lives by the sword shall die by it." White America, you have lived by the sword, and you shall die by it if you don't repent.

Lawrence Philp
Freshman Foundation '71

PEACE GROUP ACCEPTED

At the Student Council meeting on Wednesday, April 10, the RISD Committee for Peace in Vietnam, now renamed Students or Peace and Freedom, succeeded in getting their constitution passed. The vote was overwhelmingly in favor of acceptance, with only two negative votes cast. In the eyes of Blockprint, this was a welcome change in the attitude previously exhibited by the council, as at past meetings, both this year and last, the council had denied membership to this organization. The main reason for its acceptance was in its rewording of the preamble to the Constitution of Students or Peace and Freedom:

"Students for Peace and Freedom identify with a community and vision of participatory democracy that is humanistic and committed to individual freedom and the general welfare. We hold the basic moral proposition that people should have the opportunity to participate in shaping the decisions and the conditions of economic, political, and cultural existence which affect their lives and destinies. This belief is deeply rooted in the traditions of utopian socialism, popular democracy and humanism, and has become the unifying point of moral reference in opposition to the corporate state, in the anti-war movement, in the critique of authoritarianism and paternalism in the universities, and in the freedom struggles of black people in particular and the American underclass in general."



(From Memorial Service For Dr. King)

VIOLENCE IN HUMAN RELATIONS

Wednesday, April 10th, in the Rectory, many students — both from RISD and outside — participated in a discussion on *Violence in Human Relations*. When the discussion was planned, some six weeks ago, no one suspected that this topic would become so tragically apropos. Due to the untimely death of Martin Luther King, many came, stimulated by a feeling of disquiet and searching for a reason why such a heinous crime could happen in human society. As was pointed out by the moderator, however, the subject is pertinent to our era and to our society at any time.

Four perspectives on the nature of violence — and especially its relation to the "American" culture — were given by the panel. The first speaker was Mr. Carl Heider, Professor of Anthropology at Brown. His comments juxtaposed man's behavioral characteristics with his language. Both, he said, were "cultural patterns of communication." Each is learned within a culture, and each is predictable because of trends in that culture. Therefore, he concluded, certain types of violence are preferred over others by different cultures.

The second speaker was Mr. William McLoughlin, History Professor at Brown. Mr. McLoughlin centered his discussion of violence around a remark made by Rap Brown several months ago — "Violence is as American as Cherry Pie." According to the speaker, this remark is supportable from a historical standpoint. He cited white violence reflected in our early history in the annihilation of the Indian culture and the bringing of Negroes to this continent as slaves. Today he finds violence reflected in our children's games and shows, television, and movies. Our most popular Presidents have been Generals, and almost without exception, our heroes have used violence in promoting their causes. The Anti-Slavery Movement, the American Labor Movement, and the recent Black Power Movement have all used violence as a means of attaining their ends.

The discussion then moved into a

more psychological vein with the speeches of Dean Reutlinger and Dr. William McGurk, a psychologist. Mr. Reutlinger divided man's sense of values into two scales. One is the scale of ethics, which he described as "conscientiousness," or concern with "what ought to be." The other is the scale of technology, which is "consciousness," or concern with "what exists factually." He went on to say that Western Culture seems to be a "guilt culture" because of our inability to make these two concepts of moral value complement each other, rather than alienate one another. He then explained the difference between guilt and shame. Guilt, he said, was negotiable. If one does something wrong, he can mitigate his position by self-sacrifice in ways stipulated by our society. Shame, on the other hand, is not negotiable; it can be hidden, but not destroyed. It has "a more existential meaning than guilt" — by definition, it is that which must be hidden. He summed up by stating that "until personal ethics float on a similar plane, so that we can both 'win' to some extent, we will continue to have violence."

Last to speak was Dr. William McGurk, resident psychologist. His first statement was that violence is a response, not hereditary. Secondly, because blatant violence is frowned upon by our society, man has developed various less objectionable outlets for his frustrations. Both personal and social hostilities build up slowly, and only erupt in outward violence when all other means seem unworkable. Hence, the slowness of the Negro community to violently object to their second-rate status in this country.

The speeches were stimulating in their variety of content. The large turnout showed a more than passive concern for a facet of our culture which we find abusive. Those who were there were given various roads for thought on the subject, and many left disturbed in the realization that violence is an integral part of our society, but understanding a little better some of the reasons for its existence.

Gail Whitsitt

MAGAZINE RELEASED, SUIT FILED

Orpheus, a magazine collection of underground articles and material, has released their first national issue. The magazine contains articles by and about leading figures of the underground culture, including William Burroughs, Allen Ginsberg, Dr. Timothy Leary, Chester Anderson, Michael McClure, Jimi Hendrix, Andy Warhol, John Sinclair, Allen Cohen, and others.

The magazine is intended to counterveil the Establishment, national-international magazines and to supplement the activity of the more than 200 underground newspapers in the U. S. and other countries. The magazine is published from mobile guerilla headquarters in a converted school bus, with home base headquarters in Phoenix, Arizona.

Orpheus was delayed by the usual trouble with printers. A suit for a token \$499 was filed in court in Arizona on March 25 against one printer. Two further suits are probable against other printers. A formal request that the affair be investigated was also sent to the State Attorney General's office.

NOMINATIONS FOR COUNCIL OFFICES

All nominations are not closed. Any member of the student body may be put on the ballot by presenting a petition of fifty names to the student council.

- President B. Klockars
T. Miller, G. Nyron, M. Russo
- Vice President C. Matthews
J. Neely
- Treasurer K. Cressy
B. Richardson
- Corresponding Secretary A. Connors
N. Woolfenden
- Recording Secretary D. Lever
B. Schmidt

There is a closed season of the heart
Which will come unheeded, if you are
Happy;
She will empty your evenings with her
Loss,
And take your morning dance.

How like lonely thunder in the hills,
The memory of lighting,
That changes the rain to ice.

Baranosky



Photo by Julie Parks

ACCESSORY

"Lyndon Johnson is an accessory after the fact," says N. Y. attorney Mark Lane in an interview with the *Guardian* this week in New Orleans, where District Attorney James C. Garrison is conducting his investigation into the assassination of President John F. Kennedy.

It was the *Guardian*, that published (December, 1963), the famous brief in which Lane argued that Lee Harvey Oswald was not the assassin. Lane also spoke, along with Lee Oswald's mother Marguerite, at a meeting in New York's Town Hall.

"If there were truly a Department of Justice here," continues Lane in the interview, "he (Johnson) would be arrested, as would every member of the Warren Commission, and they would be charged with being accessories after the fact."

Lane contends that while Johnson "played no part in the planning of the assassination," he nonetheless has "suppressed information about it." Says Lane: "The rest of the information which he doesn't want us to see he has locked up in the national archives."

Another of Lane's contentions is that not only did Oswald not kill President Kennedy, he didn't even know, until just before his own death, that he was supposed to have killed him. In the 24 hours of police questioning, in other words, the Dallas police and the FBI had something else to say to Oswald.

Lane also criticizes those left-wing American publications which have not given more support to Jim Garrison's investigation. "I can understand it," says Lane, "from Time, Newsweek, The New York Times, CBS and NBC, but I do not understand why some of the smaller and more militant publications have not shown greater concern for the facts Garrison has uncovered."

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WHAT VOLUNTEERS

The Peace Corps succeeds or fails on what the Volunteer is able to accomplish. To learn what the Peace Corps really is doing, you must find out what the Volunteers are doing. In many instances, as these thumb-nail sketches indicate, their achievements can be considerable.

Larry Godfrey was a university lecturer in India, but felt that his role as a Volunteer demanded "something more than doing well the mundane professional duties that some of us will do the rest of our lives in the U. S." His response: organize other Volunteers into week-end work parties on self-help projects in neighboring villages. A journalism teacher led his students on a communications survey to develop relevant projects and others helped villagers build smokeless mud stoves and dig foundation trenches.

To help his school in Nigeria develop extra sources of income, Bill Shurtleff persuaded school officials to grow cash crops on unused land. He helped students clear the land and plant cashews, papaw (papayas) and pineapple seedlings.

David Schickele, who taught a course in Western literature in an African university, found that his "social and professional lives slowly fused." A literary club, poetry and short-story contests and informal working and discussion sessions grew out of his class work.

Spare Time

A girl from Connecticut arrived in Ghana to teach English in a rural school, and soon became the school's track coach, the village mentor, the librarian and the school-bus driver. In her spare time, she taught adult literacy classes.

Barry Levinson, a philosophy major at Columbia University who comes from Brooklyn, worked on a poultry project near the Hindu holy city of Benares. "The main way I help the farmers," he said, "is trying to draw them away from the old ways." Added a colleague: "If you can get one farmer raising poultry enthusiastically and marketing his eggs for a profit, you have done your job. The trick is to pick the right farmers —

ARE DOING

the ones who are ready to move. The rest will follow."

Sixty-one Volunteers make up a third of Kenya's Settlement Officers, trying to place African farmers on land once owned by whites. They work mainly by setting up a co-operative, which enables farmers to produce and profit more than if they worked alone. "We are trying to change a man's whole way of life," said Dan Ritchie, an International Relations major at Princeton. "We are trying to instill in him the profit motive, which is not necessarily a good thing, but it is necessary if a nation is going to develop and prosper."

Garry L. Husk, a Volunteer from Kennard, Neb., maintains all machinery for the 700-acre farm of the Punjab Agricultural University in India. "Indian agriculture is going to boom," he predicts, "and it's going to move fast as more and more farm equipment gets out on the land." His job is to mechanize the campus farm. "I encourage the university to plan its farming programs in order to take advantage of the equipment."

Nursing

Soon after Christina Hughes Panagua was graduated from Barnes Hospital School of Nursing in St. Louis she became a Volunteer in a Bolivian Hospital high in the Andes Mountains, serving 5,000 Quechua-speaking Indian families in one of the more remote places on earth. Normal medical duties were supplemented by prenatal and nutrition classes, a tuberculosis clinic and the training of nursing aides for several substations. "The people here," she said, "have known only witch doctors, and certainly our cures and methods of preventive medicine were just as strange to them as the poultices of dead bees mixed with dirt were to me. I have learned much about the importance of faith for the cure of a patient, much about what we call psychosomatic medicine. But I have also seen the terrible results that occur from plain ignorance."

Al and Sally Poland, both from the University of Louisville, were married

just before they began training. They were sent to Gulveran, outside Ankara, Turkey, to encourage the people to solve basic community problems. By carefully developing individual leaders, they organized the Community Development Society. Out of it came a sewing club, a soccer team, a nursery school, a library, a community center (with a \$100 grant from the Turkish government) and a two-story, well-equipped maternity and child-care center, whose maternity wards are the first modern medical facilities available to the women of the area.

Charles S. Amorosino, Jr., a native of Sharon, Mass., went to the Philippines as a science teacher for an elementary school. Soon he was developing a demonstration planting project for a new hybrid rice that matures faster and yields more than older varieties. The pupils he instructed then taught their parents, and went among other farmers to show them how to plant the new rice. The school itself realized a \$44 profit from its demonstration plot.

A child-care program in Tunisia is helping the country modernize its entire kindergarten system. Eighteen Volunteers work in child-feeding centers, and another 29 teach in the kindergartens. The Volunteers, all women, also conduct field trips and help train Tunisian teachers. A prime concern, through the feeding centers, is the physical well-being of the students. "The kids used to sit quietly in chairs all the time," said one Volunteer. "Now their energy has increased so much that it's hard to keep them quiet at all."

Routine

A Volunteer does not fit easily into scheduled routines. All Volunteers, no matter what their primary assignment, are encouraged to become involved in the lives of the people they live and work among. Like Ron Kuhl, a West Virginia University graduate who taught in Malaysia, they find that such involvement is what makes their Peace Corps experience so enriching. "People are beginning to talk to me about personal things," said Ron. "I'm becoming just another person around here, and that's

the way I want it."

As a Volunteer lawyer on the island of Ponape in Micronesia, Don Bliss has helped establish the first legal services office in the islands. Among his duties: he helps draft bills for the legislature, serves as advisor to the courts and Public Defender, organized a bar association, helped start the first Micronesian law journal, assisted the land title office and business advisors with legal problems, advised a high school debating team and established a Ponapean language weekly newspaper.

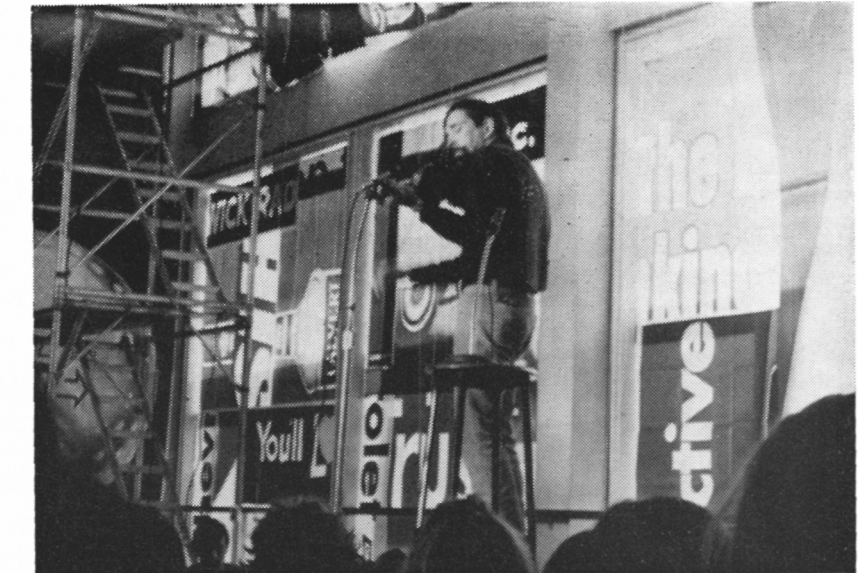
Tom Sheehan, an architect, was asked to design a relocation plan for the typhoon-damaged village of Tanapag on Saipan, another Micronesian island. By moving into the village, conducting door-to-door surveys for villagers' opinions and calling town meetings he impressed the people and drew them into the planning. When the project was completed they asked him to stay on, which he did. Still working as an architect, he formed Tanapag's first youth club, planned the renovation of Saipan's airport and began planning a new Post Office.

Bridge

Dennis and Sue Martin, Volunteers in British Honduras, worked among Indians who lived as they did 400 years ago. Their farm land was across a river from their village, and seasonal flooding often made passage impossible. With the help of Volunteer architect William Niblock, the couple took cable they found in the nearby woods and \$20 worth of materials and helped 75 Indians build a 60-foot long, three foot wide suspension bridge in one day. Now the Indians work their fields at all times of the year.

Roger Gridley, an English teacher in the Truk District of Micronesia, obtained a grant of \$26,000 from the district government and, with the help of local people, built a modern, seven-room school. It includes a dining room, kitchen and offices as well. Normally, such a school would cost up to \$14,000 a room. The Volunteer cut the cost by using local labor and a design prepared by a Volunteer architect.

COLAB: APRIL 6th and 7th



CHAPLAINS OFFICE R. I. S. D.

Ground Floor, Carr House
331-3507, Ext. 223

MONDAYS

11:30 a.m., Rabbi Rosen, Jewish
4-6 p.m., The Rev. William England, United Ministry

TUESDAYS

12:30-2:30, Miss Judith Speyer, Ecumenical coordinator and Associate Episcopal.

WEDNESDAYS

2-5 p.m. Father Coleman, Roman Catholic

THURSDAYS

2-3:30 p.m., Canon Crocker, Episcopal

FRIDAYS

12:30 p.m., Stanford Bratton

See bulletin boards around school and on door for telephone numbers for other times.

Remember: Father Daniel Berrigan, poet and author will read and speak, May 4th, in the Refectory.



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FILM SOCIETY "DOUBLE WHOOPEE"

On Thursday night, April 25, the RISD film society presents William Wyler's version of Emily Bronte's classic "Wuthering Heights," plus the Laurel and Hardy short "Double Whoopee."

Arthur Stanley Jefferson was one of three sons born to British theatre owner Arthur Jefferson and Madge Metcalf (the Theda Bara of her day). Stan attended the Queen's Park Academy, but was definitely not a student. Stan's heart belonged to the stage. He finally convinced his father to give him work in one of his theatres — as a box-office tender. Stan's father did not offer as much encouragement as one might have thought. Therefore, Stan's initial stage appearance was not one of his father's theatres, but at the Pickford's Museum of Mr. Albert E. Pickford, Glasgow's "Mr. Show Business." Later, Stan was to join Fred Karno's troupe of music hall artists — a move that was to introduce the young Stan Jefferson to another ambitious hopeful, one Charles Spencer Chaplin. Karno's troupe eventually toured America and it was then that Adolph Ramisch approached Stan Laurel (Jefferson made an unlucky 13 letters) to make his first film appearance, "Nuts in May" (1917).

Oliver Norvell Hardy was born in Harlem, Georgia on January 18, 1882. He too came from a family of three boys, but whose father, Oliver Hardy Senior, died when he quiet young. His mother Emily ran a hotel in Madison, and before he was sent to the Georgia Military College, Oliver Hardy spent much of his time observing people in the lobby of the hotel. It was undoubtedly this early and more natural kind of study that was to form the foundation for the famous comic character he was to later create. In 1910, the Hardy's moved to Milledgeville, Georgia, where Oliver opened that town's first movie theatre. The primitive comedy films Hardy was showing convinced him to give film acting a try. So in 1913, he quit his movie theatre to go to work for Lubin Motion Pictures in Jacksonville, Florida at \$5 a day. In 1916, he left Lubin to free-lance for Vin and Billy West (a Chaplin imitator) Comedies. At this stage of the game Hardy continually a comic heavy, was comparable to Mack Swain or Eric Campbell. When Billy West went under in 1918, Hardy went to work for Vitagraph in California with Jimmy Aubrey and Larry Senon.

That same year Hal Roach, a struggling producer of short comedies for Pathe, was in need for a replacement for his Tote the Clown series. On the recommendation of his friend Alf Goulding, he hired Stan Laurel to appear in a series of five one-reelers. Stan then went to work for Bronco "Billy" Anderson in a picture called "Lucky Dog." One of the supporting cast was Oliver Hardy. Although this was their first picture together, it was not until 1926 that Hal Roach envisioned the individual talents of Laurel and Hardy together in "Putting Pants on Phillip," directed by Leo McCarey. This was the first film with Laurel and Hardy as featured players. Its successful release prompted Roach to feature Stan and Ollie together again in "The Battle of the Century" which "brought pie throwing into its apotheosis" and "Let George Do It" (1927). Their two- and three-reelers were becoming more and more popular. By 1928 the combo of Laurel and Hardy was firmly entrenched at Roach Studios.

In the making of all the Laurel and Hardy films Stan worked closely with the director and gag-men in creating scripts. In other words, Stan and Ollie exercised an important control over the films which were to feature them as players. Consequently, two definite screen characterizations could be seen to evolve with each new comedy they did.

Lige Mack Sennett, Hal Roach, who produced most of the Laurel and Hardy films was aware of the extra punch pretty girls could give to his comedies. In "Double Whoopee!" (1929), Stan and Laurel's second "talkie," Jean Harlow is featured as a haughty beauty and the focus for one of the picture's principle gags.

Part of the enjoyment that comes from comic strips, film and even TV is a certain kind of predictability, or more aptly, a familiarity which does not breed contempt — but laughter. With their first film together in 1926, the boys begin the evolution of their unique screen comedy style which seems leisurely and childlike when compared to the droll cynicism of W. C. Fields, or the madcap anarchy of the Marx Brothers.

An important part of the Laurel and Hardy "style" are certain lines ("Why don't you do something to help me?"), gestures (Ollie's embarrassed tie twidd-

ling), and bits of business (Stan's cry and "kneesie-earsie-nosie").

"Double Whoopee!" marks the first use of these Laurel and Hardy trademarks which were to remain with them in future films. The first was Stanley's "you after me" routine whenever entering or leaving a room with Ollie. The second was Ollie's elaborate flourish with any writing instrument. At the registration desk of the hotel, he makes much of removing his gloves, practicing a few rococo curlicues, pen in the air, then signing the register with a truly grand manner — MR. OLIVER HARDY — period!

Laurel and Hardy continued to make two reelers for Roach during the twenties and thirties. Shorts like "Big Business" (1929), "Be Big" (1930), and "Bean Hunks" (1931) established them as Hal Roach's leading comics. In 1932, the Academy of Motion Picture Arts and Sciences officially recognized the excellences of a Laurel and Hardy comedy. The film was "The Music Box." It too was produced by Roach, but was the only Laurel and Hardy film to ever receive an Academy Award.

During the mid-thirties, the production of Laurel and Hardy shorts slackened. Hal Roach turned more and more toward the producing of feature length comedies. "Sons of the Desert" (1934) was one of the boys' best in the realm of the feature film, but others like "The Bohemian Girl" (1936) and "Swiss Miss" (1938) are less satisfying. Stan and Ollie were unhappy themselves about most of their features. Stan Laurel maintained, "We should have stayed in the short-film category. There is just so much comedy we can do along a certain line and then it gets to be unfunny . . . work out all the comedy that's there — and then let it alone."

Then too, Laurel and Hardy were given less of a controlling hand in the making of their feature films. In the case of "Swiss Miss," a particular sequence as directed by Stan Laurel could have been funnier still had not wiser (?) studio heads deleted parts of the scene in editing.

However, there was a two-fold reason for the emphasis on, and finally complete turn to features. A feature would make more money than a two reeler. On the basis of their financial return, comedy shorts in the Laurel and Hardy tradition were becoming too costly to

produce. Besides, the public taste in comedy was changing. Cartoons were being shown in more and more theaters. Mickey Mouse and Popeye were eliminating the need for the old two reelers.

Laurel and Hardy made fewer features during the Forties for M-G-M and Twentieth Century Fox. Their last feature film together was a confused flop called "Atoll K" (also released as "Utopia"), a French-Italian-English production of 1950.

Within a few years of the completion of this last film, Stan Laurel suffered a mild stroke. By 1956, Oliver Hardy himself had a heart condition. A gall bladder attack led to complications which proved fatal on August 7, 1957.

Stan Laurel spent the last few years of his life in Santa Monica. He often spoke of their old films shown on T.V.: "It's a little disturbing to see ourselves on TV now. We're being used to sell products we never heard of, and someone else is making all the money . . . I hardly watch our pictures anymore. It upsets me so damned much to see how they turn the plot of our pictures into a hash . . . big chunks just to squeeze in a mess of advertising. Continuity, established shots — most of them gone. The pictures just don't make sense on television. I'd rather they'd show them entire or not at all."

Dana Larabee

PAINT A CAR

Students from RISD, armed with brushes and buckets of paint, will stage this area's first "Paint-In" starting May 4 at Midland Mall, Warwick, 11:00 a.m.

The painting, featuring op, psychedelic and whimsical art, will be done on brand new Opel Kadett automobiles provided by the "Paint-In" sponsor, Elliot Buick, of 635 Elmwood Ave., Providence.

Eight groups of six students each will compete, each decorating an Opel Kadett to its own special tastes.

Elliot Buick said that the local "Paint-In" is part of a national contest being conducted by Buick-Opel dealers throughout the country.

The winning team gets the use of the Opel Kadett for 30 days, a prize, plus a chance at \$5,000 — \$2,500 in cash and \$2,500 in a scholarship awarded to the college.

Local entries will be judged by the public as they vote during the "Paint-In." The Elliot Buick representative explained that all wax will be removed from the surface of the new Opels in order to provide the best painting results. Since washable paint will be pro-

vided, he said that after the contest the paint can be easily removed from the cars.

The first Buick-Opel "Paint-In" was held recently by students from Southern Methodist University in Dallas, Texas with six sorority houses competing.

He said that painting teams will be limited to six members active at one time. Painting positions are two per side and one each at the front and rear of the car.

After the painting has been completed and the winner determined, the cars will remain on display until the winning entry may be seen at the dealership.

Color photographs will be taken of the winning entry and these submitted to the national judging committee, which is headed by Dr. G. Stuart Hodge of DeWaters Art Institute, Flint, Michigan.

The national award consists of two prizes — \$2,500 cash to the winning group, and a \$2,500 scholarship to the college in the group's name.

To enter, call Elliot Buick, Providence.

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RISD

PARTICIPATE IN THE BUICK-OPEL PAINT-IN

MIDLAND MALL, WARWICK

May 4 11:00 a.m.

YOU VOTE FOR THE MOST CREATIVE DESIGN FOR YOUR SCHOOL'S ENTRY IN A NATIONAL CONTEST. THE WINNING SCHOOL RECEIVES \$2500 SCHOLARSHIP. WINNING HOUSE RECEIVES \$2500 AWARD YOU DETERMINE YOUR SCHOOL'S ENTRY

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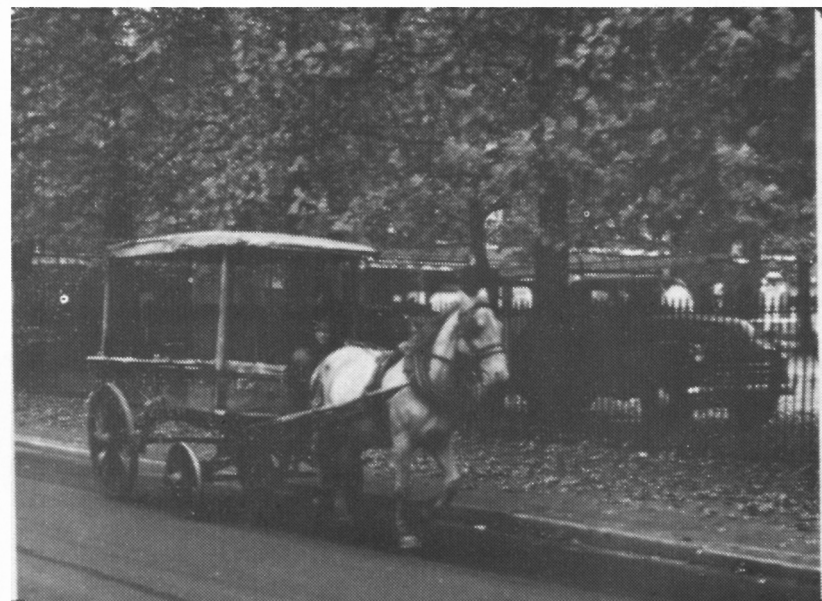
Albert R. Lamb 3rd, a 1966 graduate of the Department of Landscape Architecture, Rhode Island School of Design, has been awarded a Rome Prize Fellowship for one year of study at the American Academy in Rome.

Mr. Lamb of Englewood, New Jersey now is studying at the University of Michigan for a Master's Degree in Landscape Architecture.

The Rome Prize Fellowship carries a stipend of \$3,650.

The academy, which began as the American School of Architecture in Rome in 1894, was chartered in 1905 by the Congress of the United States to promote the study and practice of the fine arts and to aid and stimulate the education and training of architects, painters, sculptors and other artists.

The academy was consolidated with the American School of Classical Studies in Rome in 1913. Through the Rome Prize Fellowships the academy endeavors to encourage promising young American artists and scholars by enabling them to pursue their interests independently in Rome.



ANNOUNCEMENT

Brown University Orchestra Concert
Faure: Pelleas et Melisande
Copland: Appalachian Spring
Mozart: Concerto in C for flute and harp
Sunday, April 21, 4:00 p.m.
SAYLES HALL
free admission

ATTENTION:

REFECTORY CONTRACT STUDENTS

On April 20, dinner will be served from 4:30 p.m. to 5:20 p.m.

THE COACHMAN

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CALENDAR

Monday, April 15 —

7:00 p.m. — Gym — Basketball, Alumni Group

Tuesday, April 16 —

3:00 p.m. — 430, 432 CB — Sound Workshop

9:00 p.m. — Tennis Club — sign up at SAO

Wednesday, April 17 —

5:00 p.m. — 412 — Faculty Mgt.

6:30 p.m. — 430 — Motorcycle Club

8:00 p.m. — Mem. Hall — Lecture on Electronic music; demonstration and performance by George Wilson

Thursday, April 18 —

6:00 p.m. — Boy's Club — Swimming

7:30 p.m. — Mem. Hall — Film "Ashes and Diamonds"

Friday, April 19 —

8:00 p.m. — Tennis Club — sign up at SAO

Saturday, April 20 —

11:00 a.m. — Museum — Parents' Registration and light lunch

1:00-1:30 p.m. — Mem. Hall — Addresses to parents by Dean Hershey, Mr. der Hohannesian and Dean Lay

1:30-4:30 p.m. — 412, Homer Foundry, College Bldg., All Depts. — Open House, Parents invited to exhibitions in all areas

4:00-5:00 p.m. — Homer Lounges — Tea and punch served

4:30-5:20 p.m. — Refectory — Refectory Contract students' Supper

6:30 p.m. — Refectory — Parents' Day Dinner, address by Dr. Bush-Brown

9:30 p.m. — Refectory — Dance for parents and students

Sunday, April 21 —

7:00 p.m. — Upper Refectory — Catholic Mass

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